



LEONARD & BINA ELLEN ART GALLERY
CONCORDIA UNIVERSITY
1400, BLVD. DE MAISONNEUVE O. LB-165
MONTRÉAL (QUÉBEC) H3G 1M8
ELLENGALLERY.CONCORDIA.CA

VINCENT MEESSEN BLUES KLAIR

NOVEMBER 17, 2018 - FEBRUARY 23, 2019

Curator : Michèle Thériault

Opening

Saturday, November 17, 3:30 pm – 5:30 pm

Dialogue

Saturday, November 17, 4:00 pm

Vincent Messen and Sylvano Santini, professor in the Department of Literary Studies at UQAM.

In French
Free admission
At the Gallery

Performance

Tuesday, November 27, 5:30 pm – 7:30 pm

Exilic Hope/We Don't Disappear by Harmony Holiday

Considering themes of absence, minor histories, and the black radical tradition as introduced in *Blues Klair* and the research methods they provoke, Los Angeles-based poet and choreographer Harmony Holiday has been invited to present a new performance working with audio and video archives that extend from, surround and inform her practice.

Free admission
At the Gallery

Blues Klair is accompanied through winter by a series of public programs addressing issues raised by the exhibition. For more information on the exhibition and our full calendar of activities, visit our website and follow us on social media.

GALLERY HOURS

Tuesday to Friday, 12 – 6 pm;
Saturday, 12 – 5 pm

ACTIVITIES

ellengallery.concordia.ca

SOCIAL MEDIA

facebook: ellengallery
twitter: ellengallery
instagram: leonardbinaellengallery

FREE ADMISSION / Wheelchair accessible



The Leonard & Bina Ellen Art Gallery presents *Vincent Meessen. Blues Klair*, the first solo exhibition by Belgian artist Vincent Meessen in Canada and the United States and the North American premiere of the film *Ultramarine*.

Within a structure of layered textiles conceived in collaboration with designer Diane Steverlynck, blue is the chromatic, historical and discursive filter through which a performance by African-American poet Kain unfolds. The famed precursor of hip-hop in the late 60s delivers his "spoken word" as the Belgian percussionist Lander Gyselinck improvises to the flow of his utterances. Throughout the performance various historical objects—astrolabe, mappa mundi, automaton, textile, fresco, film stock—are juxtaposed to Kain's performance props. They invoke affective retrospections on exile and belonging, slave routes and colonial trade.

Narratives and destinies obscured by History meet in the shared ground of the exhibition, where they mobilize and enter into a dialogue through the forms they take, their inhabitation of space, the sounds that circulate within it, and colour as a sensible lens for reading into the present.

Ultramarine was commissioned by Le Printemps de Septembre (Toulouse) for its 2018 edition. It was produced by Jubilee (Brussels) in collaboration with the Leonard & Bina Ellen Art Gallery, Concordia University (Montreal), and The Power Plant (Toronto) with support from VAF (Flanders Audiovisual Fund), Vlaamse Gemeenschap and the Nouveau Musée National de Monaco.

Image : Vincent Meessen, *Ultramarine*, 2018. Still image from the film. Courtesy of the artist.